

DANCING STAR

MAGAZINE

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NOVEMBER 1951 25 CENTS

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THE COVER

This romantic dance scene stars Gene Kelly and Cyd Charisse, and it's from their latest MGM musical, 'Brigadoon'.

NOTE: Last month's cover was shot by BILL COGAN.

INDEX OF ADVERTISERS

- ASSOCIATIONS
- 330 Associated Dance Teachers of Southern California
- 322 Chicago National Association of Dance Masters
- 334 Dance Masters of California
- BOOKS
- 338 Ballet Book Shop
- 324 Dancing In Action
- CARDS
- 337 Business Cards
- 343 CLASSIFIED ADS
- FOOTWEAR
- 328 Capezio
- 334 Loshin's
- Selva (inside front cover)
- 343 INDEX OF DANCE SCHOOLS
- MISCELLANEOUS
- Back Issues (Dancing Star) (outside back cover)
- 338 Binders (for Dancing Star)
- RECORDINGS, DANCE
- 325 Dance Records, Inc.
- 313 Russell Records
- ROUTINES BY MAIL
- 328 Al Gilbert
- 337 Billy Truehart
- 313 Elsa Greenwood
- 335 Eva Varady
- 331 STAMPS, RUBBER
- SUPPLY HOUSES, THEATRICAL
- 323 A & L Theatrical Fabrics & Shoe Co.
- 329 Art Teen Sports Wear Co.
- 330 Lew Serbin Dance Art Co.
- SUBSCRIPTIONS
- 331 Ballet Today
- Dancing Star (outside back cover)



"A National Magazine"

NOVEMBER 1954—TWENTY-FIVE CENTS

VOLUME FOUR NUMBER TEN

- 312 MEN, DON'T READ THIS
- Vicky Grey
- 314 IMPEDIMENT TO BETTER BALLET
- W.G.Raffe
- 316 BROADWAY DANCE BEAT
- David Rahe
- 317 CAN CAN
- (A poem)
- Ben Greenwald
- 318 MODERN DANCE
- COMES OF AGE
- (2nd of two parts)
- Peggy Munoz
- 320 LONDON FOOTNOTES
- Peter Craig-Raymond
- 326-327 PHOTO PARADE
- 328 CARTOONS
- Higdon & Kruk
- 330 DANCE IN CHICAGO
- Rod Quiros
- 331 PARIS OPERA BALLET
- Peter Craig-Raymond
- 333 TEACHERS' & STUDENTS' SECTION
- 334 CARTOON PANEL
- Turner-Higdon-Dunnett
- 335 DANCE TEACHERS' ASSOCIATIONS
- 337 BOOKS
- 339 WATCH ME NOW
- (Tap routine for babies—2nd of two parts)
- Al Gilbert
- 340 DIARY OF A CAREER GIRL
- (Chapter 27)
- Peachie Kane
- 342 ACROBATICS & TUMBLING
- (18th of a series)
- James A. Rozanas



MEN! DON'T READ THIS!

It's a heart-to-heart talk to
girls by **VICKY GREY**

(Lovely dancer of the new Folies Bergere Revue at London's
Prince of Wales Theatre)

FOUR years as a stage dancer, with quite a bit of ballroom thrown in, have taught me plenty about the opposite sex. It's not the slightest use talking to them about their shortcomings. I know, because I've tried it times without number. So I'm talking now to **GIRLS ONLY**.

We ought to announce one week in the year when we'd refuse to try to be charming, and tell the whole male sex to go to blazes.

THAT WOULD SHAKE THEM!

KEEP FIT

We strive to keep ourselves just the right shape and weight to appeal to Mr. Man. We do exercises when we'd rather laze. We diet when we'd rather gorge. We sit for hours in beauty salons and suffer tortures over perms and general beautifications and repairs.

And how does Mr. Man act in return?

If he's around sixty and his doctor tells him he must diet or die soon, he'll moaningly take up golf or eat fewer spuds. But so long as his life's not in danger, he doesn't care two hoots about his appearance.

DANCE TYPES

They're a self-satisfied lot, these men. When, not long back, I told newspapermen that whether men

were fat or skinny, knock-kneed, bald or pigeon-chested it made no difference, they're always perfectly satisfied with themselves, everybody thought I was joking.

But it's simply fact. Glance round any ballroom and see for yourselves!

Look at all the bother we go to in order to make ourselves look really fetching when we go dancing! Not one girl in a hundred will attend a ball dressed as though for a day's hiking. But many a man actually boasts of his independence of outlook because he's turned up at a dance dressed utterly "out-of-doors".

The kind of men who trample on a girl's feet in a ballroom often boast they've never bothered to have a dancing lesson. My, don't they look it, too!

OUR FAULT?

Is it fair that a girl who may have taken many a lesson in order to learn to dance well, should be pushed round by a shuffling shover? And whose fault is it, anyway?

OURS! BECAUSE WE'RE ALL SO SUBMISSIVE!

It's probably true that men are mainly what women make them.

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ABOUT THEIR PRODUCT IN
The DANCING STAR**

It's probably true that we could improve men in next to no time if we set about it in earnest.

But we must act as one, we girls, in order to do so. We must insist that if a man wants to dance with us, he shall be able to dance tolerably well. That's my plan of action.

Time was when men sought to maintain beauty in the ballroom. They played their part in graceful dances, treated the ladies with the utmost courtesy, and understood the art of making women feel at their best. All that has long gone out. Instead of seeking beauty in the ballroom, they're on the



watch-out for **beauties** — a very different thing!

They always try to corner us. They, the lords of creation, expect to flit from one charmer to another as the fancy takes them. But we're expected to be demure little things who cling to our one sole hero.

We girls ought to go on strike.

Why not make it yours, too, from now on?

Finally, men are incurably, unashamedly **NOSEY**. Bet you anything you like every male reader has read this article, although the heading makes it plain that it's for ladies only. See what I mean?

Impediment To Better Ballet

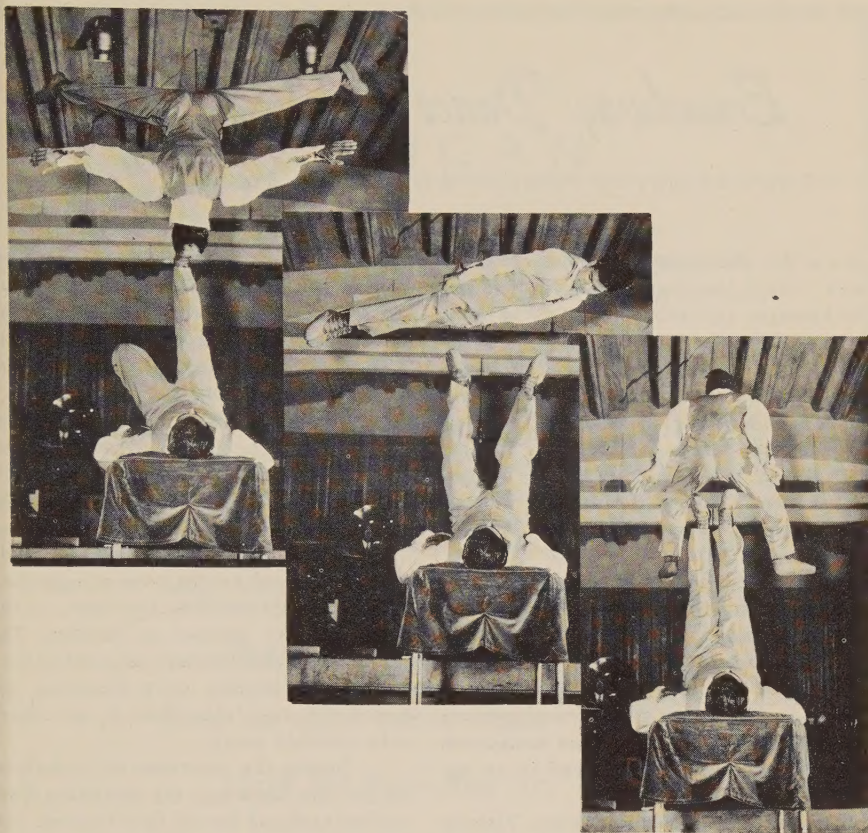
by W. G. Raffé

CRITICS, who know their job, must estimate ballet productions from every possible angle. They may print their opinions on this or that dancer (usually far too much in proportion) or they may even comment on music or decoration. They are seldom allowed to remark on the graver faults they see, night after night, in the higher ranks of the production staff.

One of the most obvious faults occurs as the result of complete absence of any real director. In the cinema industry, we find that a producer as well as a director must operate: usually with good reason. But in all American or European ballet companies, we find the grave error is committed of allowing one of the dancers to be "Art Director". Or — even worse — the youthful dancer is encouraged to become a "choreographer" — not because he or she can plan and design, but because of some success as a dancer. Then this same dancer obscures the work of direction, clearly because those who finance the productions have not a glimmering idea that any ballet needs real direction!

So we have a succession of muddled works: quite often technically good dancing which fails to become coherent. If we had merely good technical acting in cinema, without the direction that makes a coherent story, we should get more bad films. And sometimes we do. In the film, the story normally rules production. But in the ballet, somebody wants to show how technically well she can dance — and the public soon tires of that!

What we need — desperately, if the ballet stage is to develop at all — is the recognition and the use of the genuine "art director". This name is not a good or comprehensive one; but it must serve. Serge Diaghileff was the last of the efficient ballet directors. He was not a dancer. He was not a painter, or scene designer. He was not a conductor or even a composer — though his early training included musical study. These facts allowed him to be impartial; to hold the balance between all the arts contributory to ballet. Certainly he prevented Fokine from dictator rule; as he prevented Nijinsky; and later Massine. He did not allow any ballerina to dictate what role she would dance or not dance — but all were consulted, until the final production presented the cream of their united experience.



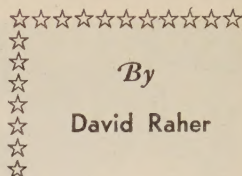
Photographed in action by DANCING STAR'S San Francisco photographer, Bill Cogan, are the Amin Brothers, internationally famous acrobatic team. Bill says 'In case any of your readers wonder if there's money in acrobatics, tell them that these boys each drive a special built Cadillac. The price? Around \$13,000 for the pair....'

There are no such art directors today (except in Russia, where the ballerinas are allowed to do only their proper job of dancing) and we see the futile floundering of dancers, who know nothing of anything **but** dancing, trying to direct a ballet company; and the composer; and the conductor; and the designers! For the theme or story of ballet they have no use; they desire only to display their own technique; to "project their personality" before they have built any true individuality. They are the impediments to better ballet. It is not what they do, but what they don't do, and can't do — that serves to ruin every ballet they touch, because it is not made into a coherent work of art — a work that will please the general public, and induce them to "come again". Every real ballet company can succeed only with a competent art director **who knows how**; and is given power to rule the production into a complete and coherent work. Do not let us blame the dancers — blame the high-ups who don't know their jobs. ●

Broadway Dance Beat

By

David Rahe



★★★ Met choreographer, Zachary Solov, has veiled the forthcoming production of his three-act ballet 'Vittorio', in deep secrecy.

The loquacious Mr. Solov, who, upon other occasions has supplied this department with copious notes, refused to discuss details of the work in progress. He has obviously fallen heir to the superstitions of the theatre that are traditional, but have nothing to do with reason.

Edward Caton, teacher and choreographer, admitted that he will appear in the work in the role of a Cardinal, and has generally supplied other bits of pertinent information. It seems the piece is set in the renaissance period, will have a lavish decor and sumptuous costumes and will be danced to an aggregation of Verdi music.

Other notable facts about Vittorio will be the precedent it will set by being the first full length ballet to be produced at the Metropolitan Opera House. It also marks the initial appearance of ballerina Mia Slavenska with the Metropolitan Opera Ballet.

★★★ From the Royal Festival Hall in London comes the Festival Ballet for a grand tour of Canada and the States. The company of sixty dancers who originally served as background for a Markov-Dolin tour of the English provinces some years ago, is due here next spring. It will be minus the great Markova, but notable for the return to these shores of the Hungarian escapees, Nora and Istvan Rabovsky and the rarely seen Tamara Toumanova.

The Rabovskys, incidentally, appeared as guests on the initial Ford Omnibus TV show Oct. 17th. An interview with the dancers was preceded by a film

depicting their harrowing escape from behind the Iron Curtain. The husband and wife team enacted their original roles in the drama, which was filmed shortly after their arrival in the Western sector of Germany, last year.

The film was incredibly well done. The pair of dancers are extremely photogenic and reveal an hitherto unsuspected talent for acting. The success of the film, due largely to what it seemed were the true incidents in the story, was only slightly marred by the over-exaggerated jubilation expressed by the team, at the climax of the journey to freedom. The classical enchainements inspired by fully arrayed clothing store dummies, injected the one false note in an otherwise credible story.

During the interview which followed the film showing, the ravishing Nora and her husband Istvan (his English notably improved) announced their intention of settling in this country following the conclusion of the present tour with Festival Ballet.

★★★ Colette Marchand, who has been making more of a name these days as an actress rather than a dancer, announced her intention of deserting the dance for the drama after the completion of a current engagement in Japan.

Miss Marchand will lead the roster of dancers employed by Paul Szilard to tour the major Japanese cities, a position formerly occupied by the American ballerina, Nora Kaye.

Michael Lland, former soloist in Ballet Theatre and Milorad Mishkovich who has just completed a tour with Alicia Markova, will support the Gallic dancer. Maria Angelica, prima ballerina from the Teatro Municipal in Rio, has also been engaged for the tour.

C A N C A N

can'can . . . a disorderly form of quadrille . . .
 French 'scandal', perhaps fr. *quanquan*, 'a university speech,'
 fr. Latin *quamquam*, 'although' (at the beginning of such
 speeches).

Gaudeamus igitur,

Pretty **cancanière** !

Swirl your skirts, my **bel-amour** !

Flounce your **derrière** !

Does **ma chère petite cigale**

Know her **frou - frou** fun

Comes, not from Place Pigalle,

But from La Sorbonne?

So dance your quaint quadrille, **ma fille**.

Queen of **quamquam** hearts !

Earn, **cum laude**, your degree,

Bachelor of tarts !

— BEN GREENWALD

modern dance comes of age in mexico

by Peggy Muñoz

(Part two of two parts)

"La Manda" began a trend in violence and grotesqueness which seems to be developing into one of the principal characteristics of the Mexican ballet. "Where Doris Humphrey works skillfully with the chromatics," says Jose Limon, "Mexican choreographers know only the primary colors, the violent glaring shades of their own landscapes."

It is this very sense of violent contrast arising from the fundamental nature of the country itself that made painters such as Rivera, Orozco and Siqueros among the greatest in the world with their gigantic portrayals of the battle for human rights. And it is this same awareness that in Mexico people are either too rich or too poor, great saints or great sinners; that the land is either too high or too low, and the climate too hot or too dry, too wet or too cold; which is presently influencing Mexican choreographers in the creation of essentially grotesque and distorted dances. The result is an art form of extraordinary power.

This trend was seen again, perhaps even more forcibly in "El Sueno y la Presencia" (Shadow and Substance) choreographed by Guillermo Arriaga to music by Blas Galindo. The work was based on the colorful folk motifs of the Day of the Dead when all Mexico opens its doors to the spirits of departed ancestors.

But the culmination of ballet based on a grotesque interpretation of Mexican folklore seems to have been reached with the artistic realization of "El Chueco" (The Cripple) by Guillermo Keys, set to the music of Miguel Bernal Jimenez. "El Chueco" is Mexican from beginning to end, making use of typical street scenes which are poignantly familiar to anyone who has observed the human parade in any large city or small village in Mexico. All the elements, pathetic and colorful, of the poverty-stricken sections of this country are in evidence: the helpless cripple . . . grotesquely deformed . . . who begs on the street corner, a fantastic religious procession, a cruelly mocking group of ragged children wise beyond their years, the town prostitute, a prophet and a gay street circus. Basing his ballet on a startling moment of human revelation amidst everyday scenes of misery and poverty, Keys managed to create a great moving work of art out of essentially bizarre material and achieved an emotional catharsis of unusual power as a pitiful cripple attains glory through his imagination of ideal beauty and kindness.



Upper left. Helena Jordan and Guillermo Arriaga, representing Death, dance a love duet in the macabre ballet 'El Sueno y la Presencia'. Right: The unhappy clown, Rosalio Ortega, meditates on the sad plight of mankind before leaping into his gay routine in the street circus of Guillermo Keys' 'El Chueco'.

—Photo by Navarre

The 1953 season of the Ballet Mexicano brought forth what is undoubtedly the finest modern dance work to come out of Mexico yet. This was "Zapata" by Guillermo Arriaga, who has suddenly matured into an extremely exciting young artist. His new ballet, which employed only two dancers, the Revolutionary Hero and the Earth Mother, was a masterpiece of understatement coming from a company that hitherto has been known for its big, splashy productions. The choreographer wasted not a single motion. Although dealing with the abstract terms of "Land and Liberty", he made his point with tremendous emotional impact. The mastery of Mr. Arriaga's dancing in the title role has only been equaled in Mexico by Jose Limon. The score for "Zapata" was the work of Jose Pablo Moncayo, and was a masterpiece in itself.

This ballet finally reached the philosophical goal of the Ballet Mexicano . . . a union of the spirit and colorful imagination of Mexican folklore with the universal desires of man and universal dance techniques. Both choreographer and composer finally broke away from conscious intellectualized attempts to create like Mexicans, and the result was a spontaneous nationalism of worldwide appeal that nearly brought the house down with enthusiasm.

In almost all the works performed by the Ballet Mexicano, indigenous dance steps are invariably very much in evidence, often growing out of the instantly familiar native rhythms found in the music of contemporary Mexican composers. It is this constant Indian influence which principally constitutes the humanity of Mexico's contribution to the arts, in contrast to the more abstract nature of the Northern approach. In Mexico, the Indian is still very much alive, potent and fecund. His imagination is primitive and always colored with brilliant hues of naive fancy; yet his feet are ever planted firmly upon the earth he tills.

The uniqueness of the modern dance in Mexico, as far as all these facets are concerned, has already given international importance to the present development of an art form which is truly representative

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

FESTIVAL Ballet will start their tour of Canada and the U.S. in December. I would guess that this will be about the most heavily star-studded company of dancers ever to reach America. Tamara Toumanova, Nathalie Krassovska, Violet Verdy, Norah Kovach and Mary Munro lead the company with Istvan Rabovsky, John Gilpin, Oleg Briansky and Nicolai Polajenko.

THE major ballet for the tour is to be Esmeralda. But I would hazard a guess that Hurok might change this plan. The ballet was changed almost nightly in London—and major changes they were, too!

THE other new ballet, Napoli, is even worse. A sad cocktail, this. So many good dancers, so little good ballet.

SCHEHERAZADE and Prince Igor will be the most popular ballets in the tour repertoire, with Rabovsky dancing. Kovach, as Zobeide, is one of the most

sensual portrayals in current ballet. Gilpin took a tighter hold of himself towards the end of the London season and is altogether a fine dancer. Briansky, given few suitable roles, is forced to waste considerable talent in a poor way. Verdy of course, I introduced Dancing Star readers to last year. Krassovska, recovered from an operation should be dancing well again.

TOUMANOVA disappointed me as Esmeralda. She had, apparently, given little thought to the role and—apart from strengthening the entrance in act one—added nothing to it. Mary Monro, hastily borrowed from Marie Rambert when Toumanova had an accident on the opening day of Giselle, had the 'break' of her career and put herself surely on the success ladder with her performance. Although the first act was weak, the second act was quite beautiful.

AT Covent Garden and at the Edinburgh

of the Mexican nationality. But of utmost significance is the fact that all of this extraordinarily rapid progress in the dance has been encouraged and paid for by the Federal government.

As Jose Limon once remarked, while preparing a season of the Ballet Mexicano for presentation in the Palace of Fine Arts: "It is a sure sign of an advanced civilization when a government shows interest in spiritual values and wants to encourage something besides business, industry and wars."



Festival, Sadler's Wells Ballet revived *The Firebird*, *Le Tricorne* and *La Boutique Fantasque*.

THE last of these, a weak joke to pop-like music, was no better than of old. *Tricorne*, danced by Violetta Elvin and Alexis Rassine, was excellent. *Firebird*, with Fonteyn and Beriosova was a triumph.

THE decor is certainly the most perfectly staged and theatrically effective on the London stage today. Fonteyn made of the *Firebird* the latest in her collection of perfect roles. Beriosova, given not very much to do as the Princess, brought her trademarked poise, sweep of movement and beautiful carriage to the role.

BRIEFLY

Manon Briane—Oleg Briansky's vivacious wife—has choreographed a cabaret ballet for herself, which I think should go well. She has the look of Collette Marchand—but much warmer.

Margaret Hill has returned to the Rambert ballet to replace Mary Munro who

has joined Anton Dolin. She appeared first in *Winter Night*. Audrey Nicholls has also added a few new roles in the past months.

Beryl Grey returns to Covent Garden next month and a new ballet may be mounted for her in 1955.

A new company, the City Ballet, is now giving lunchtime recitals in the heart of London's business district.

I hear that the Royal Helsinki Ballet may visit London and an important Portuguese company. Manola Vargas and Roberto Ximenez have left the Pilar Lopez company and intend to form their own Spanish dance group.

Margot Fonteyn is announced as making a film in Yugoslavia next year. Puzzling—as Alex Korda offered her 120,000 dollars to make a film years ago, and that was in London.

Moir Shearer, in New York with *Midsummer Night's Dream*, has said here that she will not return to ballet.



The girl who replaced Toumanova and had the 'break' of her career—Mary Munro. Seen with Anton Dolin and Marie Rambert.

—Mike Davis



Festival Ballet's Belinda Wright—the dancer who won't travel with the company to America as she doesn't wish to leave her husband behind—he is a dancer, too.

—Paul Wilson

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BROADWAY DANCE BEAT
(from page 316)

Mr. Szilard, I am told, will engage a corps de ballet in Japan to supplement the group of soloists just mentioned. The company which bears the title of The Paul Szilard Ballet of New York will also appear in Hong Kong, Singapore, Manila and Honolulu.

Two works by Szilard are in the repertoire; 'Miraculous Mandarin' to music of Bartok and 'Night Watch', a work originally created for Nora Kaye. Edward Caton is currently working with Marchand on a new ballet entitled 'La Fille du Moulin Rouge'.

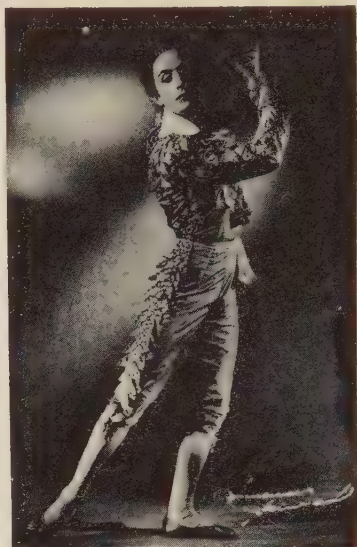
Jacques Bazire, husband of Marchand will accompany the group as musical director.

★★★ The musical extravaganza 'Fanny' which first had James Starbuck listed as choreographer, but now has Tamiris, will have its New York premiere Nov. 4.

Reports from out of town are that the show is a resounding success, but that vast sums of money are still being poured into it in the doctoring process.

For example: The dancer, and former aerialist, Deane Crane, does a number with exotic snake charmer, Ates Negla, which is reputed to have cost in the neighborhood of \$24,000.

Bostonians, however, were not impressed. The dance, they felt was too racey for Beacon Hill and its environs,



Hurtado de Cordoba

—Annemarie Heinrich

and suggested that its participants 'dress warmer and dance cooler!' Note: The number was banned there.

★★★ For a lesson in sheer coolness, put down the name of Maxine Munt.

Modern dancer Munt and her husband Alfred Brooks (they operate the Munt-Brooks Dance Studio here) were giving a recital of the Munt-Brooks Company at the Hunter Playhouse on Oct. 10th when in the middle of the number called 'There is a Season', the tape recorder went dead.

While the rest of the company froze solidly in their tracks, Miss Munt stepped coolly out of character, informed the bewildered audience that something was amiss by a distinctly uttered 'Excuse me!' and calmly disappeared into the wings. In a moment the curtain rose again and the company started again from scratch. Brava! Munt. So much for the 'machine age'.

★★★ We have been anticipating a flood of Spanish dancing, in the not too distant future, which was to include we thought, the companies of Teresa and Luisillo, Antonio and possibly Jose Gre-

co. One to follow hot on the heels of the other.

What we did not anticipate however, was the surprise visit of Senor Hurtado de Cordoba and company from South America. Hurtado, we are told, is authentically Spanish (born in Madrid in 1928) and has been dancing since the age of ten. A soloist at fifteen, he—we are further informed—was an instantaneous success in his native land, and before long surrounded himself with a company which successfully toured the world, eventually settling in Buenos Aires.

On the evening of Oct. 12th we went to see for ourselves. We were not impressed. True, Hurtado has surrounded himself with an exceptionally attractive company of dancers; his productions are smooth and the musical accompaniment, expert. What is lacking is virtuosity.

The performance is professional, but the results are neither hot nor cold, and Hurtado's choreography leans toward the revue.

Though all veins of Spanish dance were tapped that evening—from Bolero Clasico to Tiempos Flamencos—the one most nearly approaching the realm of concert dance was the 'Suite Vasca', a traditional Basque dance. Danced by Djernana Lorca and Jesus Sevilla, in traditional Basque costume, it alone

stood out with a clarity of style that was recognizable as belonging to an evening of Spanish dance.

*** If a choreographer finds himself out of work these days, you can be sure it's his own fault. A swift glance at what is going on in musical comedy, tv and allied fields shows most of the better ones either busy at work or about to be employed.

Eugene Loring here from his coastal retreat has begun work on 'Silk Stockings'; Helen Tamaris having completed her chorse with 'Peter Pan' has been signed to do the dances for 'Plain and Fancy'; Sophie Maslow, the New Dance Group director, has a number of Opera ballets to deliver for the New York City Opera season, including Aida, Carmen Fledermaus and Hansel and Gretel and will soon be occupied with the next musical production of the Phoenix Theatre (successful off-Broadway legit theatre) called 'Sandhog'. The latter poses a major problem in casting for Miss Maslow as she will have to unearth dancers in a nine to fifteen year old age group who can sing and act, as well as dance!

*** Speaking of the New Dance Group reminds us that this active organization which has for years supplied citizens with courses in all branches of the dance

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NEWS NOTES. . .

The Kamin Bookshop of N.Y.CITY held a special autograph party on Oct. 7th in honor of the publication of Baron's 'Ballet Panorama'.

Acrobatic specialist, James Rozanas of Chicago, will hold a one-day session in Acrobatics and Tumbling for adults and children in San Jose, Calif. on Dec. 27th.

J. Marks, dance critic, is now actively associated with the Shipley-Maple School of Dance in San Francisco. Mr. Marks has created departments of contemporary and ethnic dance with this school.

Giselle MacKenzie of TV's 'Hit Parade' is studying dancing with the Jack Stanly studios in New York City. The Louisiana Association of Dance Masters held a 'Jack Stanly Day' on Oct. 31st—the day Mr. Stanly taught exclusively for the association's members.

at cut rate fees, will have to find a new home. The premises it now occupies at 9 East 59th St. is about to be torn down. In a similar predicament is the American School of Ballet, for many years established at the north-east corner of Madison Ave. and 59th St. and a close neighbor of the N.D.G.

★★★ Alicia Markova will return as guest Ballerina at the Metropolitan Opera House next February in the Met's revival of Gluck's 'Orpheus ed Eurydice'. Markova now in this country will leave shortly for London, where she will begin rehearsing with Danish choreographer, Harold Lander. Lander will create a special ballet for her as the Spirit of the Lake in the Christmas pantomime 'George and the Dragon'.

The anton Dolin production will open at the Royal Festival Hall in Lon-

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To help stimulate YOUR students' interest in dancing — encourage them to read dance publications . . .

Carol's Dance Studio of Richmond, California presented 'Calendar Carnival' Oct. 24th.

Danny Hocht with his partner and wife Betty Byrd (Hocht & Byrd) recently completed a most successful engagement at the famous Embassade Hotel in Los Angeles. At this writing they are enroute to Canada for some theatre and night club appearances.

don on Dec. 27th and will run for three weeks. Dolin, who customarily enacts the role of St. George, will not be present. He will be touring his Festival Ballet in this country.

★★★ The Marquis de Cuevas, in one of his rare walking ventures outside of his home in Paris, ran into misfortune in the shape of a taxi. Knocked down while crossing the street, he suffered a broken leg and other minor injuries.

The director of the Grand Ballet du Marquis de Cuevas, who has passed his seventieth birthday, is recuperating slowly in his Paris mansion. One wonders about the state of his company now performing at the Sarah Bernhardt Theatre in Paris? What with its director disabled and its Prima ballerina expecting the birth of her child. . .

★

NEXT ISSUE

DON'T MISS DANCING STAR'S
EXCLUSIVE
WORD AND PHOTO COVERAGE
OF THE
SAN FRANCISCO BALLET'S
OPULENT NEW PRODUCTION
'THE NUTCRACKER'



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Banquet night at the DMA west coast convention. Left to right: Lori Nelson, Margaret Gay, Vera-Ellen, Jack Slattery, Leroy H. Thayer, Mrs. Jack Slattery, Debbie Reynolds, Leon Tyler and Eddie Gay.

—Dancing Star Photo



A congenial get-together with some of the Associated Dance Teachers of Southern California taken during one of their monthly meetings. Left to right: Ernest Ryan, Herbert Glass, Tom Sheehy, Margarita Otero, Charley Baker, Trinidad Goni, K. Mac, Bob Wells. Seated: Brownie Brown, Mattie Inzenillo and Mary Farmer.

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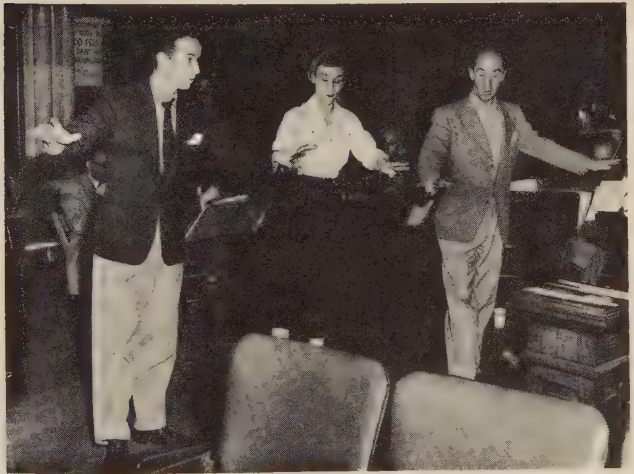
rade



The National Smooth Dancers' state Ballroom Champions of 1954. Left to right: Burnett Bolloten and Betty Harris (San Diego, Calif. Tango and Grand Champions; Herman and Florence Scholtens, Rumba champions, Morton and Lucille Marcolesco, Waltz champions, Jerry Haynes and Barbara Matthews, Foxtrot champions. Competitions in the four-divisional tournament were held during NSD's 4th Annual state convention held at San Diego, California during September.



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Dance Teach-
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Angeles. Others
Lucille Iverson,
V.P.; Head of
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ee Brown, Cath-
Glass, Mattie
Goni. Mary Farm-
reas. Ernest Ry-
eritus and Eric
ted Sergeant-at-



Hector & Byrd at a musical rehearsal of the Colgate Comedy for a number they danced with the perennial favorite, Ben Blue.

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**SAN FRANCISCO ART FESTIVAL
MAKES 'DANCE' AWARDS. . .**

The 8th Annual Art Festival, sponsored by the San Francisco Art Commission, was held Sept. 22-26 at Aquatic Park in San Francisco.

In the past, jury awards for outstanding works of art were limited only to fields of painting and sculpture. This year Certificates of Merit were also awarded in Dance.

Felix Rosenthal, Festival director, asked the San Francisco Dance League to contact potential judges for the Jury on Dance. Following are those who participated in this capacity: Sue Burnett (Dance Magazine), J. Marks (Audience Magazine) and G. Keith (Dancing Star).

Entrants in the Dance division were: Carol Beals, Bari Rolfe, Gloria Unti, Irene Weed, Judy Job, Mimi Kagan, Peters-Wright Dance Theatre and Welland-Lathrop Dance Company.

First and second place Awards of Merit went to the Welland-Lathrop and Mimi Kagan groups respectively.

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The Dance In Chicago

ROD QUIROS

DANILOVA GROUP OPENS CHICAGO DANCE SEASON

The first offering of what promises to be an exciting season was presented by Allied Artists Corp. This new concert group is headed by Alexandra Danilova, with Michael Maule, Moscelyne Larkin and Roman Jasinsky as supporting dancers.

As most repertoires must be, this one was almost entirely made up of excerpts from lengthy ballets. The performance caught contained 'Chopiniana (excerpts from 'Les Sylphides'), 'Grand Pas De Deux from 'The Nutcracker', 'The Beautiful Blue Danube' (excerpts from Le-Beau Danube'), and a pas de deux, 'Cotillion' with choreography by Balanchine. Aside from these excerpts, two complete ballets were presented: 'Caribbean Peddler', with choreography by Michael Maule and music by Milhaud, and 'Mlle Fifi', with choreography by Zachary Solov and music by Lajart.

To say that as a dancer Danilova is still at her peak is to be unfair, but she still is, and always will be, a great artist. Her presence alone, brightens the stage. She brings style to Chopiniana: vitality and humor to Mlle Fifi. In the pas de deux from the Nutcracker she is regal, often brilliant. Although there were many faults in this program, as

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is the case with any concert group when presented on a stage unfit for dancing, one thing was evident—Danilova is one of the Great Ladies of the Theatre Arts.

THE LYRIC THEATRE

Chicago's newest opera company, The Lyric Theatre, has appointed Ruth Page as ballet director. She is to choreograph ballets for three operas to be presented during the coming season in November. Auditions for dancers which were held by Miss Page brought a large number of aspirants from as far away as Detroit.

Leading dancers of this new company will be Chicagoans, Barbara Steele and Kenneth Johnson. Patricia Wilde, ballerina from the New York City Ballet has been signed to dance in 'La Traviata'. The other two operas having ballets are 'Carmen' and 'Lucia de Lamermoor'. The fall season will run from, November 1st to the 20th.

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Yvette Chauvire

first ballet (the Paris dancers are used to a steep rake on the stage, Convent Garden is flat) came into her own in this dull "choreographic faery" as *Li-far* calls it.

The third ballet, by Harold Lander, was a flower tableau from *Les Indes Galantes*. In Paris they spray rose-petal perfume into the auditorium during the performance. This, I assume, is for the same reason that press officers hand the Scotch around before a bad show. It immunizes the viewer.

At Convent Garden, sadly, no perfume.

Finally, Balanchine's *Le Palais de Cristal*. As the understatement of the month, I will modestly admit to being on rather distant terms with Balanchine. I find him a master of dance form but a cold, calculating icecutter who never grips.

And yet I found the ballet a sparkling, tight-knit hit of the evening. It is, of course, known as "*Symphony in C*" in New York, to the Bizet music.

These French dancers brought an anything-you-can-do-I-can-do-better zest to the work which NYCB never gives it. Micheline Bardin and Josette Clavier were especially good. Beautifully costumed in light-reflecting jewel shades, Balanchine's ballet surprisingly stole the premiere from its rivals.

Can I be more fair than to admit this? And admit I enjoyed it enormously?

To de Cuevas

Belinda Wright has now joined the Marquis de Cuevas ballet as ballerina, replacing Rosella Hightower who is expecting her baby. Samia Gamal, the Egyptian tummy-dancer, has also joined Cuevas to star in a pseudo-Oriental ballet.

Embarked

By the time you read this Festival Ballet will be working its first American tour. I spent the day-before-sailing with Nora Kovach and Istvan Rabovsky who gave a private demonstration class in London to a few students. Istvan may do his *Nijinski* film in Hollywood before 1955 is out. Nora — she wants to meet the one-armed bandits in Las Vegas, Nevada again!

(page 338)



Claude Bessy

Teachers' and Students'

section

Acrobatic & Tumbling Illustrations

Dance Teachers' Associations

Index of Dance Schools

Diary of a Career Girl

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

AMERICAN SOCIETY of TEACHERS of DANCING elected the following officers for the years 1954-55 at their annual convention held in New York City: President, Elsa Heilich Kempe; 1st V.P., Viola Austin; 2nd V.P., Catharine M. McVeigh; Secretary, Keith Lovewell and Treasurer, Sophie W. Reed.

DANCE MASTERS of OHIO held a one-day Convention, Sunday, Oct. 10th at the Allerton Hotel, in Cleveland, Ohio. The faculty included: Don Byrnes, Ballroom; Mary Pollock Graham, Tap; Kay Lutes, Acrobatic; Marjorie Holzschuher, Sellers, and Virgiline Simmons, Ballet. Childrens' classes were held in separate rooms.

NEW YORK SOCIETY of TEACHERS of DANCING celebrated its 40th Anniversary, Oct. 10th, with a meeting and luncheon at the Hotel Astor. The program, arranged by Doris Weber Zea, included lectures and dance demonstrations by Bernie Sager, Adelaide Courtney, Steffi Wossen and Mrs. Passapae.

DANCING MASTERS of WISCONSIN held an all-day convention session at the Pfister Hotel in Milwaukee, Wisconsin. The faculty included: Dr. Bruce Stengle, Baton; James Rozanas, Acrobatics; Vesper Chamberlin, Tap; Kenny Davis, Modern Jazz; Richard Ellis and Christine Du Boulay, Ballet; Bob Vorreyer, Children's Production and Costuming and Louise Ege, Ballroom.

NATIONAL SMOOTH DANCERS, INC. Newly elected officers for next year are (State Association): Sidney Stolier, San Diego, President, Beryl Bennett, Vice President, San Diego; Florence Scholtens, Los Angeles, Secretary and Jerry

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Carnegie Hall, New York 19, N. Y.

Purcell, Fresno, Public Relations. San Jose, Calif., was awarded the 1955 convention, Labor Day weekend.

CECCHETTI COUNCIL of AMERICA, Northern California Branch, will hold a Teacher and Student Seminar at the Mark Hopkins Hotel on November 21st. Faculty will be composed of: Sylvia Hamer, Pre-Ballet; Bettyeann Pearce and Carolyn Parks, Grades 1 & 2; Carol Beals and Colleen Hope, Grade 3; Mona Frances and Sylvia Hamer, Grade 4. The foregoing constitutes the Teachers' Program. Following is the Students' Program: Grade 1, Non-Syllabus (all ages), Olga Fricker and Joanne Nix, Grades 2 & 3, Enchainements, Germaine Ballou and Mona Frances; Grade 4, Non-Syllabus, and Mens' Work (Qualified students & teachers) Colleen Hope and Guillermo del Oro.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS held an all-day session Nov. 7th at the Sherman Hotel in Chicago. On the faculty were: Bob Vorreyer, Children's Production and Costumes; Kenny Davis, Modern Jazz; Bob Kimble, Children's Novelties; Laurent Novikoff, Ballet Combinations, Technique, variations from Sleeping Beauty; Ballroom Forum, Louise Ege and Grace Hansen; General Ballroom Session—Mambo, Jules Walton; How to teach Acrobatics, James Rozanas.

Leo T. Kehl, Chairman of the Board of Directors, suffered a severe heart attack in July and was confined to a hospital for several weeks. He was able to sit up for the first time on Sept. 26th.

Wm. J. Ashton, Secretary-Treasurer, was also hospitalized for a number of weeks. Everyone joins in wishing both of these members a speedy recovery.



Brenda Olsen, who danced the title role of 'Rubyheart'. Brenda is a pupil of Leigh Shannon in Chico, Calif.
—Romaine



Charles Bell, student of the Charley Baker Dance Studios, Montebello, Calif.
—Barton's

HUMAN INTEREST NOTE

Lew Serbin (Dance Art) of San Francisco, who personally describes his unusual theatrical store as 'an international bazaar of bizarre things' tells this amusing incident relative to a Burma-Orient buying tour he made some five years back.

'Exotic merchandise, whether it's fabrics, trimmings, jewelry or musical instruments, have always held a particular fascination for me, consequently, when I came across some remarkable Burmese Dance drums, made by Chandra Kali Kan, Burma's master Folkloric instrumentalist, I couldn't resist placing a large order for these drums to be sent as quickly as possible to my San Francisco store. Quickly—did I say? Last week we received them. . . . Five years after I had placed the order. . . '

Ed..Note:

We are reprinting in part a portion of an unusually enthusiastic letter which accompanied the above photo of Charles Bell.

' . . . In just a few short years (tap dancing) has helped transform my son Charles from a painfully shy little boy into a child with poise, and assurance. . . . He was (recently) selected from a large group of children to entertain on television. . . . His school work has also improved, for the team work he has learned at dancing school has served him there, too. . . . I feel sure that any mother with a shy child could benefit from my experience.'

(signed) Mrs. Mary Aleise Bell

• DANCE TEACHERS — PLEASE NOTE •

You are welcome to send NEWS and PHOTOGRAPHS of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. PHOTOS should be CLEAR and GLOSSY. Mail to: STUDIO EVENTS, % DANCING STAR, 376 Almaden Ave., San Jose, California.

AROUND THE WORLD AND A HALF

by Gladys Hight

(Eight pages of photographs)

Exposition Press, N.Y., 1954

135 pp., \$3.

BOOKS

This is the second book of travels by Chicago's celebrated dance teacher, Gladys Hight. In the main, the book is made up of personal experiences the author encountered while sightseeing in such far-flung places as Australia, New Zealand, Indonesia, Southeastern Asia, the Indian Subcontinent, the Near East, Africa and Spain, to mention a few.

Before delving very far into the book, the reader will readily ascertain that Miss Hight is somewhat of a nonconformist when it comes to traveling. She enjoys nothing more than to poke into out of the way places, far from the main party—whether with or without a guide. A habit which sometimes gets her into complex situations, but which does make for interesting reading.

An inveterate traveler, Miss Hight has made 195 air flights and has crossed the Atlantic by ship 12 times and the Pacific 6 times.

Inasmuch as 'Around the World and a Half' makes no mention in either title or subtitle of dance or dancers, it would appear that the publisher has slanted it toward a greater audience than that of the dance lover. . . Specifically, the armchair traveler. However, the book does touch on the subject, though in most instances, cursorily, throughout some twenty-five pages. Perhaps because it is basically a travel book, none of the photographs pertain to dance.

Whether you're a dancer with wanderlust—or an armchair traveler, you'll find Miss Hight's refreshing frankness makes interesting reading.

—D.S.

Ted Forlow and Alta Ragsdale are students of the McLaughlin Dancing studio in Memphis, Tennessee.

—Lewin & Hall—

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SENIA SOLOMONOFF DIES

Senia Solomonoff, former dancer (soloist with the Metropolitan Opera Ballet) teacher, (taught for various dance organizations), book shop operator (after retiring from professional dancing, Mr. Solomonoff ran a successful book shop in New York City) died suddenly of a heart attack on September 7th in his apartment.

Mr. Solomonoff had just returned from a teaching tour when he was suddenly stricken. He is survived by his wife, Gertrude Bales Solomonoff, to whom he was recently married, and his daughter, Maria Saunders, actress and dancer.

IVAN TARASOFF

Death took ballet master, Ivan Tarasoff at the age of 76 in Monrovia, California on September 11th.

Mr. Tarasoff, who was a graduate of the Moscow Imperial Ballet School, arrived in this country in 1916 with the

PARIS OPERA BALLET
(from page 332)

No Retirement

Will Margot Fonteyn retire? I doubt it — but why this lust to retire stars before their time? Jealousy . . . making space for the second-best . . . pedestal-shooting? All of these. Fonteyn's Firebird was good enough to have me wishing to see her in another twenty new roles.

I hope I do.

Briefly .

London is wondering where Andreani — the Paris Ballet's star — is now . . . he didn't dance in London . . . Ludmilla Tcherina, recently filming in Hollywood, is now forming her own ballet company in Paris . . . Elaine Ffifield is now with Sadler's Wells Ballet . . . Militza Jovanovitch was a last-minute addition to Festival Ballet's ranks just before the company left for the States . . . Vista Vision arrived here for November showing — White Christmas with Danny Kaye doing a wonderful take-off on the Martha Graham style . . .

Diaghilev company, where he remained to dance and teach until his retirement some years ago.

EDITOR'S NOTE: Both Tom Sheehy and the late Senia Solomonoff played vital roles this past summer in rallying to the aid of the ailing Ivan Tarasoff who, because of a serious stroke he had suffered, was greatly in need of funds due to extensive hospitalization.

We happen to know that Mr. Solomonoff personally donated a sizeable check as did many dance teachers' organizations, teachers and business houses.

Mr. Sheehy was head of the committee sponsoring the 'Ivan Tarasoff Fund', a fund Mr. Tarasoff knew nothing about.

Undoubtedly there will be those among our readers who feel that deeds such as these, because of their very nature, deserve the utmost secrecy. Because we happen to feel otherwise—we shall assume all responsibility for shedding light on the matter.



"WATCH ME NOW"

A Personality Routine for Children 3 to 6 years.

by AL. GILBERT

(Part two of two parts)

DANCE (LONDON BRIDGE)

<u>Meas.</u>	<u>Count</u>	<u>Terms</u>
1	1	step R to R
	2	step L to R
	3	step R to R
	4	toeback L back of R
2	5-8	reverse to L
3	1, 2	drop R heel
	3, 4	drop L heel
4	5, 6	drop R heel
	7, 8	drop L heel
		(Meas. 3, 4 done in boogie fashion.)

<u>Meas.</u>	<u>Count</u>	<u>Terms</u>
5, 6	1-8	Repeat Measures 1, 2.
7	1, 2	walk R fwd
	3, 4	walk L fwd
8	5	walk R fwd
	6	lunge L fwd
	7-8	Rest.

LYRICS AND EXPLANATION (Baa Baa Black Sheep)9. Tell me is my tap okay?

Remain in lunge position, place L hand on
L knee, R hand on R hip.

10. Can I learn a clog someday?

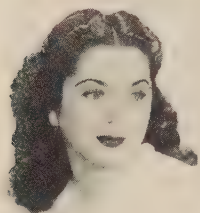
Straighten up and clasp hand in front
of chest in pleading fashion.

11. I shall try and if I do

Point to self on "I"
Swing R fist across front of body, stamp R,
in determined gesture on "IF".

12. Will I make a hit with you?

- 1 - Step L to L on "WILL"
- 2 - Dig R to L on "I"
- 3 - Step R to R on "MAKE"
- 4 - Dig L to R on "A"
- 5 - Step L to L on "HIT"



Diary of a Career-Girl

This is the 27th installment of an actual day-by-day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Playhouse.

(Copyright 1954 by DANSTAR PRESS)

Tuesday, May 6th

We didn't have rehearsal for 'Everywoman' today because the writing committee is still working on the script.

Had mid-term exams in Manners and Customs today. It was a hum-dinger!

After school we rehearsed for our dance project which is due at the end of the month. There are three groups: Interpretive, Tap and Charleston. I'm in the last one.

Kip worked on the music for 'Everywoman' while I made suggestions here and there. We now have all the music except a theme for Vice.

Tonight we went to see the opening of the musical 'Hazel Kirke' in the Pat-
io Theatre. I was a little disappointed in the show as a whole, but there were several outstanding people in it, which made it interesting.

Wednesday, May 7th

Today there were more readings. Casting will probably be done Thursday or Friday.

We got our test papers back in Manners & Customs. I got 91½. Better than I did in History & Lit. Only got an 82 in that.

Thursday, May 8th

This morning we had musical auditions as well as readings. It seems there are some hidden talents in our class. Some of the kids have very nice voices. Tomorrow there will be more song & dance auditions. I won't mind dancing, but I'm afraid to sing. My voice isn't anything to write home about. It looks like being able to sing is really quite a boon to

an actor or actress. I guess I'll have to start studying voice.

Friday, May 9th

Auditions today were fun. Everybody got up and did something. A lot of girls tried out for Vice. I'm afraid the tendency in playing a character like Vice is to be a little too 'Vicey' because of a lack of dance technique. At least that's what it was today.

Sheila told me that I had been cast as 'Beauty' of the 'Youth, Beauty & Modesty' trio, ('Everywoman's Handmaidens.') It's a very cute part, but awfully large. She's onstage all the time. I was afraid I would have too much on my mind, what with all those lines—besides I kind of had a yen to play 'Vice'. So, my worries ceased when Sheila confided that she, and Don had decided to ask me to play Vice as it required more dancing than any of the other parts. It's a wonderful spot and I'm happy.

Saturday, May 10th

I get so disgusted when Saturday rolls around and I know I can't go in for a lesson. But even without going, I don't see how I'll ever accomplish all I have to do.

Nothing much happened tonight. Dolores and Nancy and I worked, but came right home afterwards.

Sunday, May 11th

Went to Mass, then came home and attended a production meeting for the show. Kip is over in Hollywood staying at Steve Rowland's house. (Steve's dad is a di-

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director at MGM) He and Steve are working on some music for something. Anyway, Steve asked Dolores and me to go over. We did, and we spent the day working on the arrangements for 'Everywoman'. Afterwards we all went swimming.

It's funny, but when you think of someone being a big director at a large studio such as MGM, you think: 'Oh, wonderful! Here's my big chance.' But after a while you get a little more sense and realize that a person like that is so used to having people try to impress him that he builds up a defensive attitude, and I can't say that I blame them.

Dolores and I have been here long enough now to know better than to ex-

pect any great things to come from a social meeting with a director.

Monday, May 12th

Sheila rehearsed acts 1 & 2 this A.M. and I took the dance group for the 'Great White Way' scene.

We had some shocking news this morning. It seems there is a royalty on 'Everywoman', so the whole play has to be changed around. The characters (some of them) must have their names changed and wording must be changed. The poor kids on the writing committee have been working every night, all night to get the show in shape—and then this happened.

(To be continued)

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BY JAMES A. ROZANAS



STANDING BACK (Tuck)

From a standing position, arms at the sides. (1) Bend knees slightly swinging the arms backward a few inches. (2) Spring straight up in the air, swinging the arms upward, elbows bent and lift with the shoulders. (3) At the highest point of the jump, bend the knees and pull them in close to the chest, at the same time grasping the legs with the hands just below the knees, bringing the body into a tight tuck. (4) Throw the head back, so that the body makes a complete turn backward. (5) Let go of the legs and straighten the body, landing on the balls of the feet, knees slightly bent, and arms over head. Do not come down heavy but spring off the floor a few inches after landing.



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Spotting flip-flops, are a series of continuous flip-flops performed in one spot. Start exactly as for a regular flip-flop, but as the body whips up and over, force the stomach and body forward in a rolling motion so that the hands land on the floor in the same spot where the feet were. Spotters should be fast, keeping the head up and arms straight. After the first flip-flop the arms always swing forward and upward from the floor.

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